

105687

Herrn M. P. Belajeff.

# SEXTETT

für  
zwei Violinen, zwei Bratschen und zwei Violoncelle

componirt

von

## NICOLAI VON WILM.

Op. 27.

In Stimmen Pr.  $\frac{M. 10.}{R. 5.}$

Arrangement für Pianoforte zu vier Händen  
VOM COMONISTEN.

Pr.  $\frac{M. 8.}{R. 4.}$

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereinsarchiv.  
gr. gold. Med.

HAMBURG, D. RAHTER.

Gr. Reichenstr. 49.



ST. PETERSBURG, A. BÜTTNER.

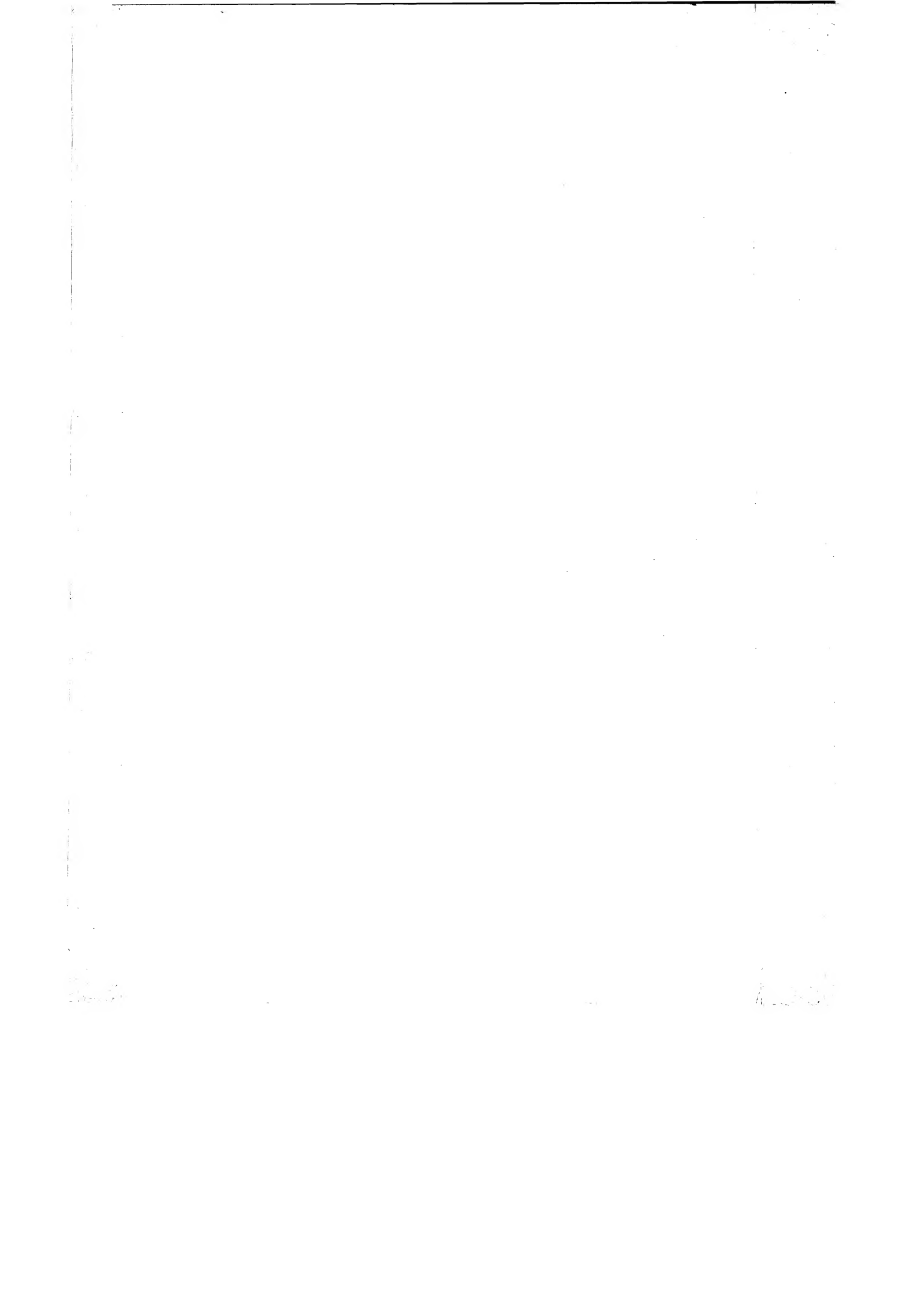
Newsky-Prospect 22.

Lieferant der Kais. Russ. Musikgesellschaft und des Conservatoriums in St. Petersburg.  
Commissionär der St. Petersburger Philharmonischen Gesellschaft.

Leipzig, Fr. Kistner.

2317. 2334.

*Lith. Anst. v. C. G. Bödeker, Leipzig.*



SEXTETT.

**VIOLINO I.**

I.

Nicolai von Wilm, Op. 27.

**Larghetto.**

**Larghetto.**

Nicola von Wilm, Op. 27.

*pp*

*cresc.* *f* *pp* *cresc.*

*a tempo*

*molto stringendo* *f* *riten.* *dim.* *p*

**Allegro vivace.**

*p* *mf* *dim.* *p*

*f* *cresc.* *ff* *sf*

*sf* *ff sempre*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

## VIOLINO I.

*dim.* *p* *rit.* **B** *a tempo*

*dim.* *p* *cresc.* *f*

*p* *cresc.*

*f* *sf* *sf* *sf* *sf*

*sf* *ff* *sf* *sf*

*ff* *sf* *sf* *dim.*

**C** *pp*

*p*

*cresc.* *f*

# VIOLINO I.

3

Musical score for Violino I, page 3. The score is in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various dynamics including *f*, *sf*, *f sempre*, *ff*, *p*, and *mf*, as well as articulation marks like accents and slurs. A double bar line with a 'D' above it appears in the fifth staff. The tempo changes to *a tempo* in the eighth staff. The score ends with a final double bar line and a '1' above it.

**VIOLINO I.**

A musical score for Violino I, consisting of ten staves of music. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/8. The score includes various dynamic markings such as *cresc.*, *ff*, *sf*, *p*, *rit.*, *f*, *dim.*, and *E a tempo*. It also features articulation marks like accents and slurs, and some specific performance instructions like "sempre ff". The notation includes eighth notes, sixteenth notes, and rests, with some measures containing multiple beams or complex rhythmic patterns.

VIOLINO I.

5

*f* *ff* *dim.* *pp* *rit.* *pizz.* *a tempo* *mf* *arco* *pp* *pizz.*

II.

Andante espressivo.

*p* *cresc.* *f* *dim.* *p* *cresc.* *dim.* *pp* *ff* *A* *p* *f* *cresc.* *f* *mf*

## VIOLINO I.

pizz.  
*p*  
*cresc.*  
*f*  
*arco*  
*p*  
*cresc.*  
*f*  
*sempre cresc.*  
*ff*  
*dim.*  
*B*  
*p*  
*pp*  
*p*  
*cresc.*  
*ff largamente*  
*f*  
*ff*  
*ff*  
*ff*

The musical score for Violino I consists of 30 measures. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a pizzicato section marked *p*. The first system contains measures 1-4. The second system contains measures 5-8, with a *cresc.* marking. The third system contains measures 9-12, with a *f* marking and an *arco* instruction. The fourth system contains measures 13-16, with a *p* marking, a *cresc.* marking, a *f* marking, and a *sempre cresc.* marking. The fifth system contains measures 17-20, with a *ff* marking and a *dim.* marking. The sixth system contains measures 21-24, with a *B* section marking, a *p* marking, a *pp* marking, and a *cresc.* marking. The seventh system contains measures 25-28, with a *f* marking, a *cresc.* marking, and a *ff largamente* marking. The eighth system contains measures 29-30, with a *f* marking and a *ff* marking.



*p* *cresc.* *f* *dim.* *pizz.* *arco* *p* *cresc.* *f* *sempre cresc.* *ff* *dim.* *p* *riten.* *sf* *Da tempo, poco animato* *cresc.* *p* *1* *cresc.* *p* *cresc.* **Tempo I.** *f* *ff* *f* *p* *dim.* *pp* *pp sul G*

## VIOLINO I.

## III.

Allegro molto.

Musical score for Violino I, III, Allegro molto. The score consists of ten staves of music in D major and 3/4 time. The notation includes various dynamics such as *p*, *f*, *cresc.*, *ten.*, *ff*, and *dim.*, as well as trills (*tr.*) and a section marked **A**. The score is written for a single violin part.

# VIOLINO I.

9

*p* *cresc.* *f* *ff* *f* *sf* *cresc.* *ff* *ff* *Meno mosso.* *ff* *Fine.* 15 *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *tr.* *f* *f* *1. p rit.* *a tempo* *p* *pizz.* 2 *Tempo I.* *p* *D. S. 8*



2. Tempo I.

*p* *cresc.* *f* *ff* *B* *sf p* *cresc.* *sf* *ff* *dim.* *Più tranquillo.* *pp* *cresc.* *f* *dim.* *pp*

## VIOLINO I.

*s*  
*cresc. accel.*  
**Tempo I.**  
*f*  
*ff*  
*p*  
*cresc.*  
*f*  
*sempre f*  
*f*  
**C**  
*f*  
*f*  
*f*  
*ff*  
*a tempo*  
**Più tranquillo.**  
*rit.*  
*pp*  
*cresc.*

This page contains the Violino I musical score. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff features a melodic line with a slur and a dynamic marking of *f*. The second staff continues the melody with a *cresc. accel.* instruction. The third staff introduces a new melodic line with a *f* dynamic. The fourth staff features a more complex melodic line with a *ff* dynamic. The fifth staff continues the melody with a *p* dynamic. The sixth staff features a melodic line with a *cresc.* instruction. The seventh staff continues the melody with a *f* dynamic. The eighth staff features a melodic line with a *sempre f* instruction. The ninth staff continues the melody with a *f* dynamic. The tenth staff features a melodic line with a *f* dynamic. The eleventh staff continues the melody with a *f* dynamic. The twelfth staff features a melodic line with a *ff* dynamic. The thirteenth staff continues the melody with a *f* dynamic. The fourteenth staff features a melodic line with a *f* dynamic. The fifteenth staff continues the melody with a *f* dynamic. The sixteenth staff features a melodic line with a *ff* dynamic. The seventeenth staff continues the melody with a *f* dynamic. The eighteenth staff features a melodic line with a *f* dynamic. The nineteenth staff continues the melody with a *f* dynamic. The twentieth staff features a melodic line with a *f* dynamic. The twenty-first staff continues the melody with a *f* dynamic. The twenty-second staff features a melodic line with a *f* dynamic. The twenty-third staff continues the melody with a *f* dynamic. The twenty-fourth staff features a melodic line with a *f* dynamic. The twenty-fifth staff continues the melody with a *f* dynamic. The twenty-sixth staff features a melodic line with a *f* dynamic. The twenty-seventh staff continues the melody with a *f* dynamic. The twenty-eighth staff features a melodic line with a *f* dynamic. The twenty-ninth staff continues the melody with a *f* dynamic. The thirtieth staff features a melodic line with a *f* dynamic. The thirty-first staff continues the melody with a *f* dynamic. The thirty-second staff features a melodic line with a *f* dynamic. The thirty-third staff continues the melody with a *f* dynamic. The thirty-fourth staff features a melodic line with a *f* dynamic. The thirty-fifth staff continues the melody with a *f* dynamic. The thirty-sixth staff features a melodic line with a *f* dynamic. The thirty-seventh staff continues the melody with a *f* dynamic. The thirty-eighth staff features a melodic line with a *f* dynamic. The thirty-ninth staff continues the melody with a *f* dynamic. The fortieth staff features a melodic line with a *f* dynamic. The forty-first staff continues the melody with a *f* dynamic. The forty-second staff features a melodic line with a *f* dynamic. The forty-third staff continues the melody with a *f* dynamic. The forty-fourth staff features a melodic line with a *f* dynamic. The forty-fifth staff continues the melody with a *f* dynamic. The forty-sixth staff features a melodic line with a *f* dynamic. The forty-seventh staff continues the melody with a *f* dynamic. The forty-eighth staff features a melodic line with a *f* dynamic. The forty-ninth staff continues the melody with a *f* dynamic. The fiftieth staff features a melodic line with a *f* dynamic. The fifty-first staff continues the melody with a *f* dynamic. The fifty-second staff features a melodic line with a *f* dynamic. The fifty-third staff continues the melody with a *f* dynamic. The fifty-fourth staff features a melodic line with a *f* dynamic. The fifty-fifth staff continues the melody with a *f* dynamic. The fifty-sixth staff features a melodic line with a *f* dynamic. The fifty-seventh staff continues the melody with a *f* dynamic. The fifty-eighth staff features a melodic line with a *f* dynamic. The fifty-ninth staff continues the melody with a *f* dynamic. The sixtieth staff features a melodic line with a *f* dynamic. The sixty-first staff continues the melody with a *f* dynamic. The sixty-second staff features a melodic line with a *f* dynamic. The sixty-third staff continues the melody with a *f* dynamic. The sixty-fourth staff features a melodic line with a *f* dynamic. The sixty-fifth staff continues the melody with a *f* dynamic. The sixty-sixth staff features a melodic line with a *f* dynamic. The sixty-seventh staff continues the melody with a *f* dynamic. The sixty-eighth staff features a melodic line with a *f* dynamic. The sixty-ninth staff continues the melody with a *f* dynamic. The seventieth staff features a melodic line with a *f* dynamic. The seventy-first staff continues the melody with a *f* dynamic. The seventy-second staff features a melodic line with a *f* dynamic. The seventy-third staff continues the melody with a *f* dynamic. The seventy-fourth staff features a melodic line with a *f* dynamic. The seventy-fifth staff continues the melody with a *f* dynamic. The seventy-sixth staff features a melodic line with a *f* dynamic. The seventy-seventh staff continues the melody with a *f* dynamic. The seventy-eighth staff features a melodic line with a *f* dynamic. The seventy-ninth staff continues the melody with a *f* dynamic. The eightieth staff features a melodic line with a *f* dynamic. The eighty-first staff continues the melody with a *f* dynamic. The eighty-second staff features a melodic line with a *f* dynamic. The eighty-third staff continues the melody with a *f* dynamic. The eighty-fourth staff features a melodic line with a *f* dynamic. The eighty-fifth staff continues the melody with a *f* dynamic. The eighty-sixth staff features a melodic line with a *f* dynamic. The eighty-seventh staff continues the melody with a *f* dynamic. The eighty-eighth staff features a melodic line with a *f* dynamic. The eighty-ninth staff continues the melody with a *f* dynamic. The ninetieth staff features a melodic line with a *f* dynamic. The ninety-first staff continues the melody with a *f* dynamic. The ninety-second staff features a melodic line with a *f* dynamic. The ninety-third staff continues the melody with a *f* dynamic. The ninety-fourth staff features a melodic line with a *f* dynamic. The ninety-fifth staff continues the melody with a *f* dynamic. The ninety-sixth staff features a melodic line with a *f* dynamic. The ninety-seventh staff continues the melody with a *f* dynamic. The ninety-eighth staff features a melodic line with a *f* dynamic. The ninety-ninth staff continues the melody with a *f* dynamic. The hundredth staff features a melodic line with a *f* dynamic.

Violino I musical score page 13. The score is written for a single violin in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The key signature is G major (one sharp). The tempo is marked 'Tempo I.' at the beginning of the second staff. The score includes various dynamics: *f* (forte), *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *sf* (sforzando). There are also performance markings such as *rit.* (ritardando), *tr.* (trill), and *3* (triplets). The score ends with a double bar line and a final *ff* marking.